

WITH ALAN DALE AT NEW YORK THEATERS

(Continued from Page 6.)

of thing charitably. In the case of the Divine Sarah, for instance, the critic remembers her gratefully and declines to recall from his early utterances, on the ground that such recall would be deplorable in the matter of such a great artist. But he COULD recall justifiably, because Sarah has reached the age when even the most God-given faculties must suffer the blight of the years. Miss Marlowe has not reached that period and there is positively, as I said, no change in her work. She is as triumphantly exquisite today as she was when she played Juliet at Palmer's in opposition to Mrs. Potter at Daly's.

THOSE who go to the Century to see Julia Marlowe will see her as radiantly adorable as ever. It is almost uncanny. There is that strange note in her voice that rings itself into your marrow, and there is that quality of non-self-consciousness that the successful actress seldom manages to keep intact. She is extraordinarily young. I could almost have believed myself back at that long-ago matinee in the old Bijou watching the young debutante. She has every quality that Viola in "Twelfth Night" needs, and they are qualities that most actresses lack. Miss Marlowe suggests, as no other actress can suggest, the sunshine of youth, and she has the art of being able to put that idea "over," an art which is not easiest in the world.

Those who like Shakespeare on the stage—and I fervently trust that those who don't will say so, as they have a perfect right to do, and certainly should do—can see no performances anywhere to equal those given by Julia Marlowe. Don't forget that. There is no Shakespearean actress before the public today as phenomenally interesting as Miss Marlowe. Those who have never seen her—if there be such unfortunates alive—are at least able to do so at the present time. And she can defy the terrible "young generation," that collection of pardonably impertinent adolescents.

Usually the "young generation" goes to see the actress and the actor whom the old generation has applauded and defiantly asserts its conviction that the past is a stupid old affair. The young generation says, "Ha! ha! So that's what was popular years ago. How we've improved." The young generation is, of course, entitled to be heard. The young generation even has precedence. It naturally should have. Old plays are revived for the sake of the young generation, and

Telegraph Worked Very First Time

MISS RACHEL CROTHERS, author of the play "Everyday," which will be presented at the Shubert-Garrick tomorrow evening, was born in Bloomington, Ill. Her father and mother were both physicians, and also friends of Abraham Lincoln. At that time Lincoln was practicing law in Illinois. Miss Crothers relates an incident which occurred in her parents' time and told to her when she was a child.

Dr. Crothers, for some reason or another, had a law suit on his hands and was eager to have Lincoln for his attorney, but, Lincoln was out of town and could not be reached in time.

However, Mrs. Doctor Crothers had been hearing a great deal about the telegraphic experiments and said to her husband: "Why don't you try the telegraph? They say it really works."

It came about that Dr. Crothers took up her suggestion, and to their great surprise located Abraham Lincoln, secured his legal services and won the case.

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Noted Dancers in "Spanish Love"

SENIOR and Senora Caritos, the noted Spanish dancers who will appear in the Wagenhals and Kemper production of "Spanish Love," at Poli's have been longer associated with that now famous play than any other individuals, either in Europe or America.

They were, formerly, the leading dancers in the ballet at the Royal Opera House, Madrid, and were taken from there to appear in an elaborate production of the play called in the original Spanish version, "Maria del Carmen," which was made five seasons ago in the Spanish capital. This was, of course, a revival of the play, since it has been the most popular drama in the modern Spanish repertoire for more than a quarter of a century.

The marvelous and picturesque dancing of Los Caritos was a distinguished feature of the production, and in consequence they were engaged to appear in the play in Vienna, where it ran for a year. Next came the notable production of the play at the Theatre Antoine, in Paris, where it was called, in the French version, "Aux Jardins de Murcie."

In this production also Los Caritos achieved a tremendous personal success. Not only was their art enthusiastically admired by the French audience, but it has been said by several French authorities upon women's dress that the present popularity of the Spanish note in feminine apparel was inspired by the exquisite costumes worn by Senora Caritos during her year's stay at the Theatre Antoine.

Mr. Wagenhals and Mr. Kemper first saw the play in Paris, and as soon as they had arranged for its presentation in America, they lost no time in securing the services of Senor and Senora Caritos, who up to that time had never appeared in North America.

Their success all of last season at the Maxine Elliott Theatre, New York, in "Spanish Love," equalled their success at the Theatre Antoine; and, largely because of the satisfaction that public approbation brings, they were easily prevailed upon to appear for another year before the American public.

Noted Villain is On Strand Screen

HE is the most despicable creature on earth—he is universally hated—the man who has no friends.

Stewart Holmes lays claim to that distinction—but only because of his refined, polished villainy on the screen. He is perhaps the most famous of the movie "social bad-men."

Villainy and Stuart Holmes are always associated together. Even during his successful stage career, his splendid throttling of the heroine drew down the approving hisses of the gallery enthusiasts. "Judas" in "The Holy City" was one of his most noteworthy roles.

Off the screen, Holmes is the meekest, most amiable fellow—the exact antithesis of the screen Holmes. A regular "Dr. Jekyll and Mr. Hyde" is this noted actor.

Another disconcerting fact, upsetting the best of the public's ideas concerning villains, is Holmes' hair. It is red. A fact very difficult to associate with murder and other tricks of the villain's art.

Stuart Holmes was born in Chicago and educated there. He attended the Chicago Art Institute and is a sculptor and artist of note.

As "Fenger," the suave department head of a Chicago mail-order house in "No Woman Knows," the Universal-Jewel heart drama, Holmes is superb. With convincing sincerity, in this pulsating drama of small-town life and sister love, adapted from Edna Ferber's novel "Fanny Herself," Holmes outshines his former successes.

The production will be the featured attraction at the Strand Theatre all week beginning today.

Miraculous Storm For Dry Country

FURNISHING artificial light and rain for an otherwise dark and dry city is just one of the miracles accomplished by Nazimova in her Metro production of "Camille," which begins the second week of its Washington engagement at Loew's Columbia today.

The June Mathis version of the Dumas' masterpiece called for a street scene on a stormy night. To obtain the desired effects, even on the big stages at Metro's Hollywood studio grounds, was agreed to be impossible.

Director Ray Smallwood called upon Santa Monica's fire department and Metro's electrical department to produce the supposed impossibilities. A usually unfrequented street in the beach city was selected for the scene, a huge group of powerful lights and a portable electric plant were concentrated in the street, and all the water power for miles about the place was harnessed for the task of producing rain.

It was a realistic rainstorm that was staged along this astounding thoroughfare. Several wind-making machines and half a dozen power plants furnished the necessary motivation for the storm.

Elks Will Have Orchestra for LaMotte Tribute

ON Tuesday, November 15, the entire orchestra, boxes and mezzanine floor of the Shubert-Belasco have been purchased by Washington Lodge, No. 18, B. P. O. E., as a tribute to Ira J. LaMotte, resident manager. Mr. LaMotte is one of the oldest members of the local lodge of Elks.

During the same week the Masonic club of Washington will observe a special night at the Belasco.

Miss Bankhead is An Alabama Girl

A VISION of Southern loveliness, a true daughter of the South, is Miss Tallulah Bankhead of Alabama, who plays the leading role in Rachel Crothers' new comedy, "Everyday," which Mary H. Kirkpatrick will present at the Shubert-Garrick Theater tomorrow.

Granddaughter of a Senator, who represented the State of Alabama for 22 years, and the daughter of the present Congressman from that State, Miss Bankhead is naturally hailed as a representative daughter of the South. Her grandfather was the well known Senator John H. Bankhead, and her father is Congressman William B. Bankhead.

Although born in Alabama, most of her early life was spent in Washington, where she studied first at the Washington Seminary, and later at the Academy of the Holy Cross.

Even in her school days Miss Bankhead was determined to go up on the stage, and as soon as she had secured the family permission to make this radical step, she succeeded in securing an introduction to Rachel Crothers, whose first successful play, "39 East," was then about to be produced.

Miss Bankhead made her stage debut in a small part in this play, and was understudy to Constance Binney, who played the leading role. When Miss Binney left the cast in order to appear in moving pictures, Miss Bankhead was selected as her successor, so that she became a leading lady her first year on the stage.

She next played with Emily Stevens in the second role of a play called "Footloose" and during the past year she has been playing the part of a catty young woman with Francine Larrimore in "Nice People," another well-known success written by Rachel Crothers.

Miss Bankhead's ambition is to play big dramatic roles. Her father, Congressman Bankhead, thoroughly approves of his daughter's stage ambition and all of her relatives in the South hope and believe that Tallulah Bankhead will ultimately bring credit and renown not only to the American stage, but to her family in Alabama.

Tried a Regiment To Pick Company

THE international singing cast assembled by Henry W. Savage for "The Merry Widow," opening at the National Sunday November 13, numbers five foreign artists among the dozen principals, Lydia Lipkowska, Reginald Pasch, Frank Webster, Charles Angelo and George Dufuranne, representing respectively Russia, Holland, England, Italy and France. The rest are American born. The chorus is 97 per cent American.

The audition list in Mr. Savage's offices, shows that from April 22, to August 22, there were tried 1,723 voices for "The Merry Widow," classified as follows:

Sopranos, 1,171; contraltos, 103; tenors, 256; baritones, 159; basses, 34. Applicants had to meet three vital requirements—voice, appearance, personality. Many excellent voices were rejected because the other qualifications were lacking.

Sothorn May Have To Lower Charges

SO many requests are received by E. H. Sothorn and Julia Marlowe for autographs that the co-stars have decided to charge \$1 each for these, the money to go to Daniel Frohman's actors' fund.

In making this announcement, however, Mr. Sothorn recalls an incident of several years ago. Miss Marlowe, finding her husband busy at sending out autographs, asked him why he did not have a card printed, as she had done, stating that an autograph would be sent on receipt of \$1 to be given to the actors' fund. As a result Miss Marlowe had been able to turn over about \$200 a season to a very worthy cause.

"I had the card printed," says Mr. Sothorn, "but the demand for my autographs mysteriously and suddenly ceased. Evidently it works with Marlowe, but not with me. Perhaps if I reduced the price to 10 cents we might accumulate a few dollars for Mr. Frohman."

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Great Film Needs No All-Star Cast

THERE has finally come to the screen a photodramatic production of great magnitude, exceptional entertainment value and tremendous forcefulness which does not claim to be enacted by "the greatest all-star cast ever assembled." Which is almost equivalent to an announcement that the millennium has arrived. Perhaps it has.

At any rate, "Why Girls Leave Home," the sensational success of the current year in pictures, which begins its initial presentations in the Capital at Grandall's Metropolitan and Knickerbocker Theaters this afternoon, lays no claim to stellar pre-eminence. It merely brings to the screen a carefully chosen group of players who have demonstrated their unfailing ability to endow their characterizations with the naturalness, the charm and the potency that conveys a sense of absolute conviction to the spectator. Fifty stars could do no more than that!

"The cruelty of parents, loneliness, the lure of the big city and shattered romances are some of the reasons why girls leave home," contends Anna Q. Nilsson, the featured player in the screen version of the famous stage success, "Why Girls Leave Home," produced by Warner Brothers. Miss Nilsson plays the part of a young girl in humble circumstances who longs for freedom, for an opportunity to enjoy life not recklessly, but according to the best standards set by society.

She was born in Sweden, and has had a long and varied stage career in her native country and in America. Some of her more recent appearances in screen plays have been in "Without Limit," "Kingdom of Dreams," "Auction of Souls," "Call of the Soul," and "The Fighting Chance."

Just two pictures! That's all in which fascinating little Maurine Powers, who plays a leading role, has thus far appeared. Her first picture, "Be-ware," also made by Warner Brothers, revealed the versatility with which she is endowed, and as a result she was engaged to appear in her latest pictureplay. She was born in Terre Haute, Ind.

Julia Swayne Gordon, plays the part of an aristocratic mother. Her screen career dates back to the earliest days of the cinema, and some of her best roles have been in "The Soul Master," "Soldiers of Chance," "The Captain's Captain," "The Girl Problem," and in the serial production of "The Moonshine Trail."

Kathryn Perry, the ex-Ziegfeld Follies girl who was awarded the golden apple for her striking beauty, and who recently eloped with Owen Moore, the film star, belies her domestic inclination in the screen version of the famous play. Opposite her famous husband she plays the role of a captivating, wholesome beauty fit for the marriage mart, but in "Why Girls Leave Home," she is seen as an honest-to-goodness gold digger.

Claude King plays the part of the aristocratic father in "Why Girls Leave Home."

His stage and screen career have served to make him an unusually brilliant actor, and he reveals his histrionic ability to perfection in "Why Girls Leave Home." He appeared opposite Ethel Barrymore in "Declasse."

George Lessey, the well known purveyor of character roles, plays a prominent part in the screen adoption of the famous success. He is seen as a stern, puritanical parent whose ideas on what young women should wear are extremely old fashioned. The name of Lessey has been connected with scores of plays on the speaking stage, and numerous screen productions in which he has acquitted himself admirably.

Dan Mason is known throughout the breath and scope of filmdom as the man who can always be depended upon to inject the requisite amount of humor in any given situation. And as the old bachelor who mingles with gay gold diggers he gives an inimitable characterization. He has appeared opposite some of the best known actors and actresses on the stage, and a few of his most recent appearances in screen productions are "The Toonerville Trolley," "Thou Shalt Not Steal," "Every Girl's Dream," and "The Broadway Sport."

Ruth at Keith's

BABE RUTH, king of home-run hitters, is coming to B. F. Keith's in December in his vaudeville act, "That's Good." Wellington Cross and company is supporting the great New York Yankees' slugger.

JULES FALK
VIOLINIST
ESTELLE WENTWORTH
SOPIANO
MASONIC AUDITORIUM
Monday, Nov. 14, 1921, 8:30 P.M.
Reserve! Seats, \$1 and \$1.50 at T. ARTHUR SMITH'S, Inc.

T. Roy Barnes Has Played Everything

T. ROY BARNES is Ethel Clayton's leading man in "Exit—the Vamp," her new Paramount picture, the story of which was written by Clara Beranger, and which comes to Loew's Palace Theater for a week's engagement beginning this afternoon at 8 o'clock.

Mr. Barnes is one of the best known stage and screen actors of the day. His wide experience has carried him through the range of comedy drama and musical comedy and though his picture career has been comparatively short it has been successful from the start. He has been seen to advantage in "Scratch My Back," "So Long Letty," "See My Lawyer," "A Kiss in Time," a Realart picture starring Wanda Hawley, and "Her Face Value," with the same star.

In "Exit—the Vamp," a breezy, clever and "different" picture, he has a role suited to his striking personality and playing opposite Miss Clayton he proves his talents in many powerful scenes.

Mr. Barnes was born in Lincoln, England, but came early to America and was educated at Utica, N. Y. He began his career as a song-book seller with Al G. Fields' Minstrels and later became a boy soprano. He had the juvenile lead in "The Isle of Spices," was for two years the featured player in "Katinka," and afterward triumphed in "The Passing Show of 1915," "Over the Top," "The Canary," "You're Truly," and others.

Ideal Roster for Meigan's Latest

WHAT is regarded as an almost ideal roster of players was chosen for Thomas Meighan's new Paramount picture, "A Prince There Was," directed by Tom Forman.

Mr. Meighan plays the role of Charles Martin and Lois Wilson has the feminine lead as Katherine Woods. Nigel Barrie will be seen as Jack Crauthers, Sylvia Ashton as Mrs. Prouty, and little Charlotte Jackson, remembered for her fine work in "The Prince Chap," is seen as Comfort Brown. Arthur Hill is Stratton, Guy Oliver is Bland, while Fred Huntley plays Mr. Crickett.

"A Prince There Was" is an adaptation of the romantic comedy success of George M. Cohan. The screen version is by Waldemar Young. The production was supervised personally by Frank E. Woods.

Philharmonic Course
(Second series) Course of Six Concerts National Theater, 4:30 o'clock—With the exception of the first, when the curtain will rise promptly at 3 o'clock.
Nov. 17—PATLOWA and her Ballet Russe, with full symphony orchestra.
Dec. 1—Mme. GALLI-CURCI, world's greatest Coloratura Soprano.
Jan. 15—FRANZ VESCEY, the great Hungarian violinist.
Jan. 24—SOPHIE BRASLAV, Contralto.
Jan. 31—BOSTON SYMPHONY ORCHESTRA (only appearance in Washington this season).
Feb. 10—Mme. MATZENAUER, great Contralto from the Metropolitan Grand Opera.
Season tickets, six concert, on sale at Mr. Green's Music Store, Bureau, Droops, 12th and G. Phone Main 6492.

Tuesday, 4:30—National First Concert
PHILADELPHIA ORCHESTRA
LEOPOLD STOKOWSKI, Conductor
Soloist
KFRM ZIMBALIST, Violinist
Tickets: T. Arthur Smith, Inc., 1206 G St.

SECOND CONCERT
NEW YORK SYMPHONY ORCHESTRA
WALTER DAMROSCH, Conductor
Tuesday, 4:30, Nov. 15
WAGNER PROGRAM
FOUR SOLOISTS
Tickets: \$2.50, \$2.00, \$1.50, \$1.00
T. Arthur Smith, Inc., 1206 G St. N.W.

THIRD CONCERT
TEN STAR SERIES
LENORA SPARKES
Soprano Met. Opera Co.
BERNARD OLSHANSKY
Russian Baritone
Friday, 4:30, Nov. 18
Tickets: \$2.50, \$2.00, \$1.50, \$1.00
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RAYMOND ROBINS
"World Limitation of Armaments or World Revolution—Which?"
Thursday Eve., 8:15, Nov. 17
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Thursday Afternoon, December 1
With
Richard Strauss, Elisabeth Schumann, Bronislav Huberman, Willem Willeke
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Thomas Meighan in "Caddy Ricks"
Concert Number—Selections, "Lady Billy" (Levey)

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